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ABSTRACT

In 1970 there were about 68,000 persons of minority, racial, and ethnic background who had occupations as actors, architects, authors, dancers, designers, musicians, composers, painters, scupltors, photographers, radio and television announcers, university teachers of art, music, or drama, and other types of artists and entertainers. In this report, the participation of women and minorities in artistic occupations is compared with their overall participation in the labor force. Also their earnings in each artistic occupation in 1969 are compared with their non-minority counterparts in the same occupation. Patterns of residence and migration are discussed. The data show that there were lower proportions of minorities and women in artistic occupations than in the total labor force in 1970; income levels for established minority artists were below the levels for established non-minority artists; and income for established women artists was less than half the income for established male artists. Eleven data tables and 3 figures are included in the report. (APG)

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Research Division Report #7

Minorities and Women in the Arts: 1970

National Endowment for the Arts

January 1978

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A Study by Data Use and Access Laboratories, October 1977

PREFACE

This report is the second in a series that analyzes in considerable detail the data from the last national census. Some of the data being used has not been published before, except in the form of computer data tapes known as the Public Use Sample. In this report the participation of women and minorities in artist occupations in 1970 is compared with their overall participation in the labor force. Likewise, their earnings in each artist occupation in 1969 are compared with earnings for their counterparts in the same artist occupation. Also, patterns of residence and migration are discussed.

Because the number of persons employed in artist occupations is small relative to total U.S. employment, only extremely large or specialized surveys can provide information on employed artists nationwide. The decennial census provides sufficiently accurate and detailed occupational information and has been used in this study. Furthermore, census data is part of an ongoing process so that valid statistical comparisons can be made of changes over time. The 1970 Census information used in this study can be compared with data from the 1980 Census when they become available and will show changes that occur in this decade.

The tabulation and analysis of the 1970 Census data for this study was performed for the Research Division by Data Use and Access Laboratories. This report was written by Diane Ellis under the general direction of Jack Beresford. Much of the data appearing in this publication was taken from three sets of tabular material prepared earlier by Data Use and Access Laboratories -- "Rank of Artists in Specific Artistic Occupations," "Interstate and Interregional Migration of Artists Based on the Printed Results of the 1970 Census," and "Tabulations of Artists and Persons in Comparative Occupations in the United States: 1970." Copies of these materials can be examined at the Library of the Arts Endowment or borrowed through inter-library loan. To do so, contact Mrs. Chris Morrison, Librarian, National Endowment for the Arts, Washington, D.C. 20506; phone: (202) 634-7640.

Research Division
National Endowment for the Arts
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INTRODUCTION

The 1970 U.S. Census provides data on artists who are women and artists who have minority racial or ethnic backgrounds. This data shows: there were lower proportions of minorities and women in artist occupations than in the total labor force in 1970; income levels for established minority artists were below the levels for established non-minority artists; and income for established women artists was less than half the income of established men artists.

The following discussion of population size is based on artists who were 16 years of age and over in the experienced labor force or labor reserve in 1970. Thus, artists working in 1970, as well as those who last worked in an artist occupation are included. However, in the discussion of the place of residence of artists only artists working in 1970 make up the data base. The term "minority" in this report is used to describe persons from four major ethnic or racial groups: black, Spanish-American[2], American Indian, and Asian-American. The race of all persons reported in the census is determined by self-identification.

Data on population size and earnings are from the 1970 Census Public Use Sample.[1] Tables for this analysis were prepared by DUALabs from extracts of these samples. Descriptions of sample sizes, weighting, and sampling error are found in the DUALabs report.[3] Data on residence are from printed

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[1] For description and use of this data file, see U.S. Bureau of the Census, Public Use Samples of the 1970 Census: Description and Technical Documentation (Washington, D.C.: GPO, 1972).

[2] Included in the category, Spanish-American, are persons with Spanish surnames, of Spanish countries of origin, and with Spanish mother tongues.

[3] Data Use and Access Laboratories, "Tabulations of Artists and Persons in Comparative Occupations in the United States: 1970" (prepared for the National Endowment for the Arts, January 1977), Tables 1-12.

results of the 1970 Census recompiled by DUALabs to provide breakdowns on the locations of minority artists in specific occupations.[4] Data on migration are also from printed results of the 1970 Census.[5]

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[4] See U.S. Bureau of the Census, Census of Population 1970, Detailed Characteristics, Series PC(1)-D, Final Reports 1 through 52; and Data Use and Access Laboratories, "Rank of States and Standard Metropolitan Statistical Areas by Number of Artists in Specific Artistic Occupations" (prepared for the National Endowment for the Arts, January 1977).

[5] See U.S. Bureau of the Census, Census of Population 1970, Detailed Characteristics, Final Report PC(1)-D1, U.S. Summary, Table 293, "Detailed Occupations of the Experienced Civilian Labor Force, by Sex, for Regions"; U.S. Bureau of the Census, Census of Population 1970, Subject Reports, Final Report PC(2)-7A, Occupational Characteristics, Table 34, "Residence in 1965 for the Experienced Civilian Labor Force by Occupation, Race, Spanish Origin, and Sex, 1970" and Tables 35 to 37 "Region of Residence in 1965 for Persons in the Experienced Civilian Labor Force, who moved between Regions, by Occupation and Sex: 1970"; and Data Use and Access Laboratories, "Interstate and Inter-regional Migration of Artists Based on the Printed Results of the 1970 Census" (prepared for the National Endowment for the Arts, August 1976).

MINORITIES IN THE ARTS

POPULATION SIZE

In 1970 there were about 68,000 persons of minority racial and ethnic backgrounds who had occupations as actors, architects, authors, dancers, designers, musicians, composers, painters, sculptors, photographers, radio and television announcers, university teachers of art, music, or drama, and other types of artists and entertainers. Appendix Table A breaks this figure down by occupation and ethnic background.

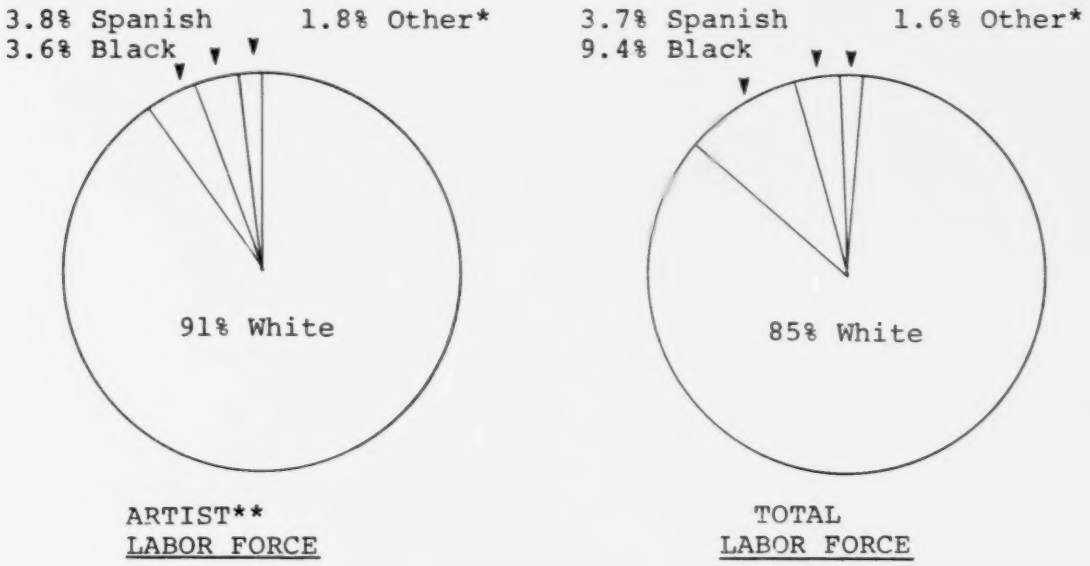
Minority artists made up about 9% of all artists in the 1970 labor force. This figure is low when compared with the proportion of minorities in the total labor force, which was about 15% in 1970. It is similar to minority participation levels among all professional, technical, and kindred workers in the 1970 labor force.

Of the four minority groups studied, black artists were the only minorities who were found in a considerably lower proportion than their proportion in the total labor force. Artists of Spanish heritage, as well as American Indian and Asian-American artists, were represented in nearly identical proportions as their proportions in the total labor force. These relationships are illustrated in Figure 1.

In specific artist occupations, some fields had a sizeable proportion of minorities in 1970, while other fields had very few such persons. Dance had the highest participation levels -- nearly 20% of the U.S. dancers in the labor force were minorities. The writing field had the lowest proportion of minorities. Only 4% of all authors in the labor force were minorities. (Examination of related writing occupations also showed low levels of minority participation: 5% for editors/reporters and 6% for public relations and publicity writers.) The percentage of minorities in the labor force of each artist occupation is shown in Table 1.

Figure 1

Proportions of Minorities in Artist Labor Force, Compared with Proportions in Total Labor Force, U.S., 1970



*Includes American Indians, Asian-Americans, Eskimos, Aleuts, and others identified as non-black, non-white, and non-Spanish.

**Actors, architects, authors, dancers, designers, musicians, composers, painters, sculptors, photographers, radio and television announcers, and university teachers of art, music, or drama.

Table 1

Minority Composition of Artist Occupations, U.S., 1970

Occupation	All Minorities	Black	Spanish-American	Other*
Dancers	19.5%	7.8%	6.8%	4.9%
Actors	12.2	4.8	5.4	2.0
Musicians/Composers	11.7	7.0	3.7	1.0
Photographers	8.8	3.3	3.7	1.8
Designers	8.5	2.2	4.1	2.2
Architects	8.1	2.1	3.0	3.0
Painters/Sculptors	7.5	2.3	3.3	1.9
Radio/TV Announcers	6.5	2.7	3.0	.8
University Teachers of Art, Music, Drama	5.0	2.9	1.0	1.1
Authors	4.4	2.1	1.7	.6
Other Artists/Entertainers (not elsewhere classified)	13.5	4.4	6.1	3.0
All Artist Occupations	9.2%	3.6%	3.8%	1.8%

*Includes American Indians, Asian-Americans, Eskimos, Aleuts, and others identified as non-white, non-black, and non-Spanish.

Dance had high levels of participation by all minority groups. The architect and author occupations had the lowest proportions of blacks, while the occupation of university teacher of art, music, or drama had the lowest proportion of Spanish-Americans. Census data shows no American Indians with occupations as university art, music, or drama teachers.

Table 2 summarizes occupations of all minority artists in 1970. The largest single group of minority artists was that of black musicians and/or composers. Also, one-third of all black artists were in the musician occupation, while blacks were found with least frequency as authors and radio/TV announcers. In contrast, Spanish-American artists were most numerous in the designer occupation, which was the largest artist occupation in terms of the total number of minority artists.

Table 2

Percentage Distribution of Minority Artists by Occupation, U.S., 1970

Occupation	Black	Spanish-American	American Indian	Asian-American
Actors	4%	5%	6%	2%
Architects	5	7	2	15
Authors	3	2	2	1
Dancers	4	3	3	4
Designers	11	19	11	22
Musicians/Composers	33	17	15	8
Painters/Sculptors	11	15	22	18
Photographers	10	11	7	11
Radio/TV Announcers	3	3	4	1
University Teachers of Art, Music, or Drama	4	1	0	3
Other Artists & Entertainers	13	17	28	15
TOTAL	100%	100%	100%	100%

Asian-American artists were most numerous in the designer, architect, and painter/sculptor occupations in 1970 and were least likely to be found as announcers for radio or television broadcasts. American Indians made up only two-tenths of a percent of all artists in the 1970 labor force. Their numbers were very small in all artist occupations, with less than one percent in each field. Painting and sculpture attracted more Indians than any other artistic field in 1970, but the total number in this occupation was less than 400 nationwide. It should be noted that U.S. Census data does not include the craft occupations as part of the professional occupational classification. Thus, this report does not include the number of native Americans (or other minority persons) who worked as craftsmen.

Although not the subject of this report, artists of other ethnic backgrounds also showed some interesting occupational tendencies in 1970. Most artists of European and Asian ethnicities were concentrated in the designer occupation. Artists of Italian birth or parentage made up 5% of all designers in the 1970 U.S. labor force; Russian artists were strong in both the writing and design fields, composing 4% of authors and 4% of designers; and artists of German ethnicity composed 3 1/2% of all architects in the labor force.

Among artists whose families had been in the U.S. for at least two generations and who were not black or Spanish, there was a greater tendency to work as radio/TV announcers, editors and reporters, and university art, music, or drama teachers than in any other other artistic field. Designers had the least concentration of this group of white, older-generation Americans. About 40% of all designers in the U.S. labor force were either black, Spanish, foreign-born, or first-generation American.

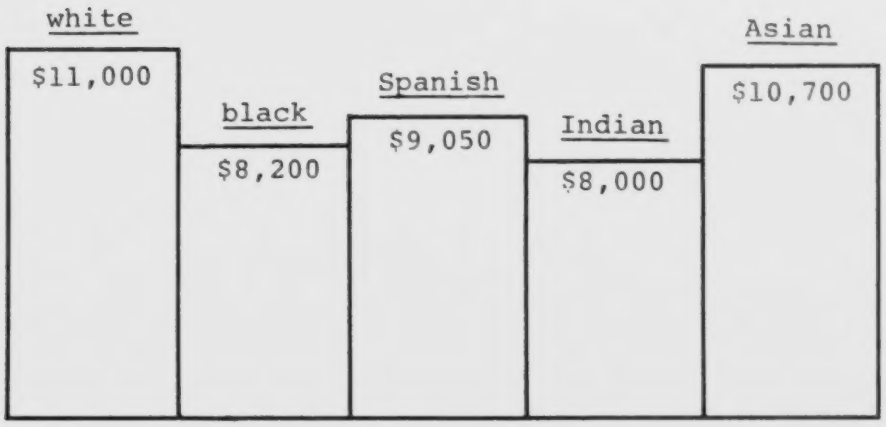
EARNINGS

Earnings from the year 1969 were examined for all "established" artists -- those who were in the same artist occupation in both 1965 and 1970, who were at least 30 years of age, and who had worked 40 weeks or more during the year. These established artists made up 23% of all minority artists and 33% of all non-minority artists in the 1970 labor force. In other words, minority artists were less likely to be established in their occupations than were non-minority artists.

For those minorities who did become established in the artist occupation, earnings were less than for established non-minority artists. In 1969, the median income for an established white artist in the the U.S. was about $11,000. For the established minority artist, median income reached $9,300 or 84% of the earnings of established white artists. This percentage of earnings in the artist occupations is higher than the figure for the total labor force, where median incomes for minorities were about 74% of the earnings of non-minority workers in 1970. Among American Indian and black artists, wages were lower than for other minority groups in 1969, at about $8,000 and $8,200, respectively. Asian-Americans were the only minority artists to achieve median incomes nearly comparable to white artists. Figure 2 shows this comparison.

Figure 2

Median Incomes among Established Artists
by Race/Ethnicity, U.S., 1969



The earnings gap between established minority and non-minority artists did not exist in all artist occupations. Generally, in the occupations of radio/TV announcer, painter and sculptor, author, and musician and composer almost no income gap was apparent. But in other occupations large earnings gaps existed. The artist occupations are ranked in Table 3 according to the earnings of established minority artists compared to non-minority artists. Appendix Table B provides median incomes for each artist occupation by race of artist.

Table 3

Percentage Comparison of Earnings of Established Minority Artists in Fach Artist Occupation, U.S., 1969

Occupation*	Median Minority Earnings as a Percent of Median Non-Minority Earnings
Radio/TV Announcers	108%
Painters/Sculptors	99
Musicians/Composers	95
Authors	94
Designers	88
Architects	83
Photographers	78
University Teachers of Art, Music, Drama	77
Actors	76
All Artist Occupations	84%

*Dancers are excluded as a separate category here because too few established minority dancers existed to provide a meaningful comparison. They are included in percentage for "All Artist Occupations."

RESIDENCE AND MIGRATION

Black artists who were employed in 1970 had residential patterns similar to the general population of employed artists. Half were concentrated in New York, California, Illinois, Pennsylvania, and the District of Columbia.

Among Spanish-American employed artists, more than 40% resided in California in 1970. Another 30% lived in Texas, Florida, and New York. These residential patterns are similar to patterns for the general Spanish-American population. Appendix Table C shows total numbers and percentages of employed black and Spanish-American artists in each state.

These patterns of residence varied little by artist occupation. The exceptions are actors and radio/TV announcers. Minority actors tended to be more highly concentrated in New York and California than other artists, and radio/TV announcers were more geographically dispersed into such states as Ohio, Michigan, and Texas. (A similar residence pattern exists for these occupations in the general artist population.) For most occupations, New York and California had the largest share of black artists. However, Washington, D.C., replaced California as the second most populous state for black architects. California was overwhelmingly home for Spanish-American artists.

Between 1965 and 1970, about 2,300 black artists in the labor force moved from one region of the country to another. These interregional migrants represented about 9% of all black artists, a proportion similar to interregional migrants among white artists. The patterns of movement were different from whites, however. More black artists moved out of the South than in, giving the South the largest net loss of black artists of any region. Interestingly, black female artists followed a reverse trend, and like white artists, moved into the South in greater numbers than they moved out. The West gained the most black artists. Net interregional migration during the five-year period did not have a great impact on the total size of the black artist population in the West, however, accounting for less than 1% of black artists in the West by 1970. Movement of black artists from one state to another between 1965 and 1970 affected 12 1/2% of those in the labor force compared with 15% of the general artist labor force.

Among Spanish-American artists in the labor force, about 7% moved from one region of the country to another between 1965 and 1970, only slightly less than the proportion of interregional migrants in the entire artist labor force.

The direction of interregional migration was similar to artists overall, with the western and southern regions showing net gains as Spanish-American artists moved to (or returned to) regions with general concentrations of Spanish-Americans. The Northeast region had the largest net loss. By 1970, net interregional migration from the five-year period accounted for about 2% of all Spanish-American artists in the South. The effect in other regions was negligible. Movements from one state to another between 1965 and 1970 were made by 11% of Spanish-American artists.

WOMEN IN THE ARTS

POPULATION SIZE

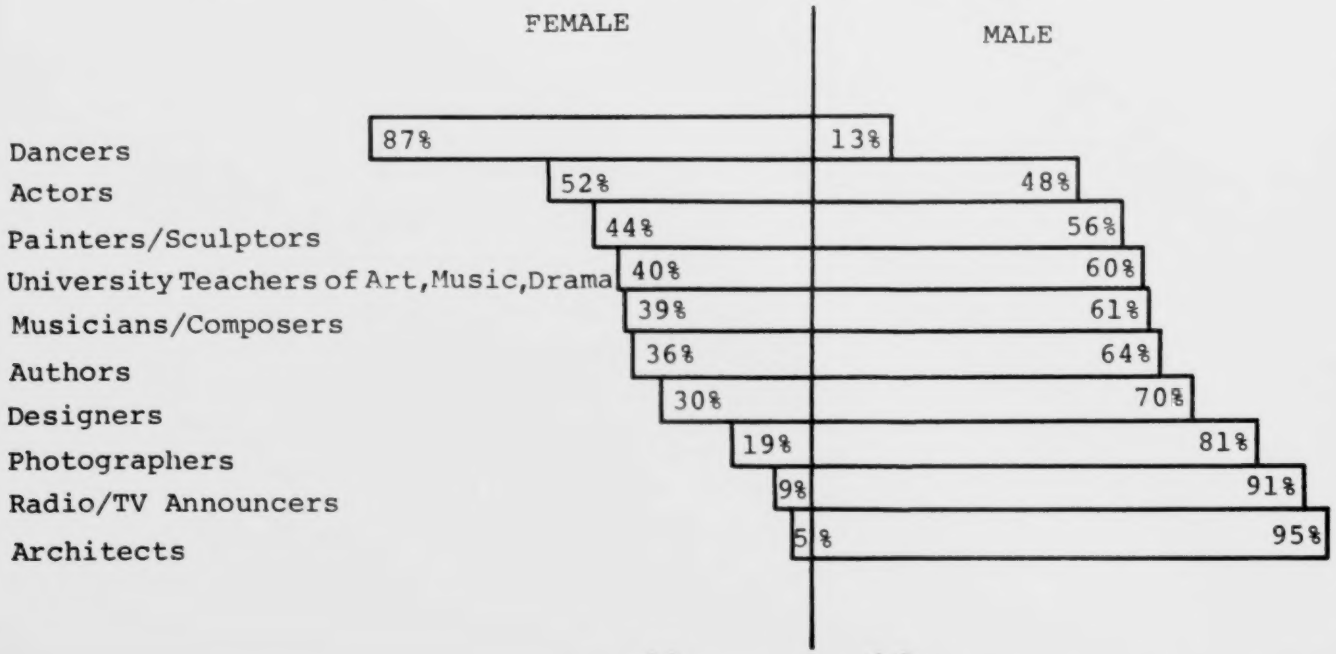
In 1970 there were about 236,000 women in the labor force as actors, architects, authors, dancers, musicians, painters, sculptors, photographers, radio and television announcers, and university teachers of art, music, or drama. Appendix Table E gives the breakdown by occupation.

There were more than twice as many men as women in artist occupations in 1970, and the proportion of women in the arts was lower than in the total labor force. Women made up 32% of artists in the occupations listed above compared with 40% women in the professional labor force and 37% in the total labor force.

Participation levels of women varied greatly among the different artist occupations. Dance was the only field in which women clearly outnumbered men; the ratio was more than six to one. Among actors, women were represented in a proportion nearly identical to their proportion in the total population -- 52%. But among architects and radio/television announcers, there were few women in 1970. Figure 3 illustrates the level of female participation in each artist occupation.

Figure 3

Male - Female Composition of the Artist Occupations, U.S., 1970



EARNINGS

In 1970, women who were established artists - that is, who were 30 years old, who had worked in the same artist occupation in both 1965 and 1970, and who had worked at least 40 weeks during the previous year - earned less than half the income of men who were established artists: median annual incomes were at about $12,000 for such men and $5,500 for such women. These established artists included 19% of all women artists in the labor force and 38% of all men artists in the labor force. Thus, half the proportion of women became established artists as did men. Earnings among women artists were considerably below the earnings of black and minority artists, as described in Section II. More than 30% of all established women artists had annual incomes of less than $3,000 per year, compared with only 5% for established male artists. At the other extreme, 9% of established men in the arts had incomes over $25,000 per year, while only 1 1/2 % of women artists attained this level of earnings. Also, the National Endowment for the Arts has previously reported that unemployment in eight artist occupations in 1970 was higher for women than for men -- at about 7% for women compared with 4.2% for men.[5]

In every artist occupation large gaps existed between male and female incomes in 1970. Architecture and design provided higher earnings for women than any other artist field. They also provided higher earnings for women, in relationship to male earnings, than any other artist field. But even for female architects and designers, median incomes were 30% lower than the earnings of men in those fields. The musician occupation gave women the lowest earnings of any artist field. With median incomes less than $2,000 per year, established women musicians earned about one-fifth the incomes of men who were established in the field. The radio/TV announcer occupation also provided median earnings for women that were less than half the earnings of men. Table 4 ranks the artist occupations according to the comparative earnings of men and women artists. Appendix Table G provides median annual incomes for men and women artists in each occupation.

These large differences in earnings between men and women are not unique to the art field. Data on other selected occupations show a similar difference. For example, women who had been lawyers for at least five years and who worked full-time in 1969 had median incomes that were only 57% the median

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[5] National Endowment for the Arts, Employment and Unemployment of Artists: 1970-1975 (Research Division Report #1 (April, 1976), p. 15.

incomes of established male lawyers -- $22,100 per year for men compared with $12,700 for women. Among the total labor force of wage and salary workers, women's median earnings were about 62% the earnings of men in 1970. This earnings disparity has not lessened at all in recent years. By 1975, median incomes for women in the total labor force remained at 62% of the earnings of men.[6]

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[6] U.S. Department of Labor, "Trends in Weekly and Hourly Earnings for Major Labor Force Groups," Press Release No. 77-955, November 2, 1977, Table 1, p.4.

Table 4

Percentage Comparison of Earnings of Established Men and Women Artists in Each Artist Occupation, U.S., 1969

Occupation	Median Earnings of Women as a Percent of Median Earnings of Men
Architects	68%
Designers	67
Actors	63
Authors	62
Dancers	61
University Teachers of Art, Music, Drama	59
Photographers	51
Painters/Sculptors	51
Radio/TV Announcers	32
Musicians/Composers	21
All Artist Occupations	46%

RESIDENCE AND MIGRATION

Residence patterns of employed women artists were nearly identical to those of employed men artists in 1970. Thirty percent of employed women artists lived in New York or California, with the woman artist favoring New York slightly more than the man artist. Another 20% of women artists lived in Illinois, Pennsylvania, Texas, and Ohio. Appendix Table G shows the total number of women artists in each state and their distribution among the states.

Women artists were largely urban-based in 1970. Like men artists, only 12% lived in rural areas (communities of less than 2,500 people). Among major metropolitan areas, New York City was the most frequent choice of residence, with 14% of women artists residing there in 1970. Other cities with large women artist populations were Los Angeles, Chicago, Washington, D.C., San Francisco, and Philadelphia (each city had more than 2% of all women artists).

Women artists were just as likely to move long distances as were men artists between 1965 and 1970, but their patterns of movement were slightly different. About 8% of all women in the artist labor force moved from one region of the country to another during this period. A greater proportion of women artists than men artists moved out of the North Central region and into the Northeast (meaning primarily New York City) did not have as great a net loss among women artists as it had among men artists.

Interregional migration gave the West and the South the largest numbers of women artists. The West had the largest net gain due to a higher proportion of women artists moving in from the North Central region. By 1970, interregional migration from the preceding five years accounted for 3.3% of all women artists in the West and 2.3% of women artists in the South. Movement from one state to another from 1965 to 1970 affected 14% of women artists, nearly identical to the figure for men artists.

APPENDIX

Table A

Persons 16 Years Old and Over in Artist Labor Force and Labor Reserve, By Occupation and Race/Ethnicity, U.S., 1970

Occupation	White	Black	Spanish-American	American Indian	Asian-American	Other
Actors	20,563	1,134	1,266	117	234	116
Architects	57,219	1,283	1,867	34	1,613	201
Authors	30,083	651	534	33	132	17
Dancers	9,406	914	798	49	389	133
Designers	119,596	2,882	5,409	201	2,302	249
Musicians and Composers	109,937	8,657	4,629	269	862	97
Painters and Sculptors	119,356	2,917	4,297	382	1,898	165
Photographers	71,230	2,585	2,928	118	1,141	84
Radio/TV Announcers	23,005	652	734	68	50	65
University Teachers of Art, Music, or Drama	32,775	925	334	0	336	50
Other Artists/Entertainers (not elsewhere classified)	69,441	3,509	4,859	497	1,609	318
TOTAL	662,611	26,109	27,655	1,768	10,566	1,495

Source: Data Use and Access Laboratories, "Tabulations of Artists and Persons in Comparative Occupations in the United States: 1970," Tables 2 and 3 (prepared for the National Endowment for the Arts, January 1977).

Table C
State Residence of Employed Black Artists, U.S., 1970

State	Number	Percent
New York	3,909	21.0
California	2,417	13.0
Illinois	1,358	7.3
District of Columbia	968	5.2
Pennsylvania	951	5.1
Texas	895	4.8
Michigan	830	4.5
Ohio	690	3.7
Maryland	678	3.6
New Jersey	663	3.6
Louisiana	552	3.0
Florida	473	2.5
Virginia	427	2.3
Georgia	427	2.3
Massachusetts	354	1.9
Missouri	335	1.8
Alabama	324	1.7
North Carolina	315	1.7
Tennessee	298	1.6
Indiana	208	1.1
South Carolina	203	1.1
Connecticut	162	.9
Washington	136	.7
Mississippi	125	.7
Colorado	113	.6
Oklahoma	109	.6
Kentucky	103	.6
Minnesota	72	.4
Kansas	64	.3
Wisconsin	61	.3
Oregon	58	.3
Delaware	45	.2
Arkansas	40	.2
Arizona	34	.2
Nebraska	29	.2
Iowa	28	.2
New Mexico	28	.2
Vermont	22	.1
Nevada	22	.1
West Virginia	22	.1
Hawaii	22	.1
Rhode Island	14	.1
Alaska	6	.03
South Dakota	5	.03
Wyoming	5	.03
Utah	5	.03
New Hampshire	4	.02
Maine	0	.00
Idaho	0	.00
Montana	0	.00
North Dakota	0	.00

Source: Data Use and Access Laboratories, "Rank of States and Standard Metropolitan Statistical Areas by Number of Artists in Specific Artistic Occupations," Table 1a (prepared for the National Endowment for the Arts, 1977).

Table D

State Residence of Employed Spanish-American Artists, U.S., 1970

State	Number	Percent
California	7,419	40.1
Texas	2,617	14.1
Florida	1,611	8.7
New York	1,412	7.6
Illinois	535	2.9
New Mexico	523	2.8
Arizona	406	2.2
Colorado	406	2.2
Virginia	299	1.6
Michigan	295	1.6
Maryland	293	1.6
Louisiana	215	1.2
Ohio	204	1.1
Nevada	184	1.0
Massachusetts	183	1.0
Missouri	177	1.0
New Jersey	173	.9
Connecticut	172	.9
District of Columbia	159	.9
Georgia	148	.8
Washington	129	.7
Oklahoma	100	.5
Kansas	97	.5
Minnesota	72	.4
Tennessee	72	.4
Hawaii	61	.3
Indiana	56	.3
Wisconsin	56	.3
Oregon	51	.3
Pennsylvania	50	.3
Utah	48	.3
Alabama	47	.3
Nebraska	47	.3
North Carolina	46	.2
Rhode Island	32	.2
Kentucky	26	.1
Maine	23	.1
South Carolina	18	.1
Mississippi	11	.1
Alaska	10	.1
Montana	9	.05
Arkansas	7	.04
Idaho	7	.04
South Dakota	6	.03
Delaware	5	.03
Iowa	0	.00
New Hampshire	0	.00
North Dakota	0	.00
Vermont	0	.00
West Virginia	0	.00
Wyoming	0	.00

Source: Data Use and Access Laboratories, "Rank of States and Standard Metropolitan Statistical Areas by Number of Artists in Specific Artistic Occupations," Table 1a (prepared for the National Endowment for the Arts, 1977).

Table E

Persons 16 Years Old and Over in Artist Labor Force and Labor Reserve, by Occupation and Sex, U.S., 1970

Occupation	Male	Female	Total
Actors	11,316	12,114	23,430
Architects	59,420	2,797	62,217
Authors	20,003	11,447	31,450
Dancers	1,577	10,112	11,689
Designers	91,583	39,056	130,639
Musicians/Composers	76,364	48,087	124,451
Painters/Sculptors	72,623	56,392	129,015
Photographers	63,634	14,452	78,086
Radio/TV Announcers	22,496	2,078	24,574
University Teachers of Art, Music, or Drama	20,800	13,620	34,420
Other Artists & Entertainers (not elsewhere classified)	54,160	26,073	80,233
TOTAL	493,976	236,228	730,204

Source: Data Use and Access Laboratories, "Tabulations of Artists and Persons in Comparative Occupations in the United States: 1970," Table 1 (prepared for the National Endowment for the Arts, January, 1977).

Table F

Median Incomes by Occupation and Sex for Artists Age 30 and Over Who Worked 40 Weeks or More in 1969 and Were in the Same Occupation in 1965 and 1970, U.S., 1970

Occupation	Male	Female
Actors	$12,780	$8,000
Architects	15,140	10,250
Authors	11,870	7,410
Dancers	11,500	7,000
Designers	12,480	8,420
Musicians/Composers	9,110	1,960
Painters/Sculptors	11,130	5,670
Photographers	10,180	5,150
Radio/TV Announcers	10,990	3,510
University Teachers of Art, Music, or Drama	13,420	7,900
All Artist Occupations	$11,980	$5,510

Source: Data Use and Access Laboratories, "Tabulations of Artists and Persons in Comparative Occupations in the United States: 1970," Supplemental Tables T001-T004 (prepared for the National Endowment for the Arts, January 1977, revised November 1977).

Table G
State Residence of Employed Women Artists, U.S., 1970

State	Number	Percent
New York	23,205	16.9%
California	19,467	14.2
Illinois	7,180	5.2
Pennsylvania	6,657	4.9
Texas	6,526	4.8
Ohio	6,123	4.5
New Jersey	4,831	3.5
Michigan	4,631	3.4
Florida	4,330	3.2
Massachusetts	4,061	3.0
Maryland	3,018	2.2
Virginia	2,753	2.0
Missouri	2,705	2.0
Connecticut	2,622	1.9
Wisconsin	2,592	1.9
Washington	2,578	1.9
Minnesota	2,484	1.8
North Carolina	2,343	1.7
Georgia	2,206	1.6
Indiana	2,199	1.6
Colorado	1,746	1.3
Tennessee	1,619	1.2
Kansas	1,488	1.1
Alabama	1,377	1.0
Oklahoma	1,352	1.0
Oregon	1,342	1.0
District of Columbia	1,302	1.0
Louisiana	1,289	.9
Arizona	1,230	.9
Kentucky	1,211	.9
Iowa	1,199	.9
South Carolina	1,046	.8
Hawaii	1,004	.7
Nebraska	837	.6
Nevada	648	.5
Utah	609	.4
Arkansas	557	.4
Rhode Island	554	.4
West Virginia	543	.4
Mississippi	500	.4
New Mexico	493	.4
Maine	444	.3
New Hampshire	321	.2
Montana	321	.2
Idaho	288	.2
Delaware	278	.2
South Dakota	248	.2
Vermont	207	.2
Alaska	155	.1
North Dakota	139	.1
Wyoming	104	.1
TOTAL	136,962	100.0%

Source: Data Use and Access Laboratories, "Rank of States and Standard Metropolitan Statistical Areas by Number of Artists in Specific Artistic Occupations," Table 1a (prepared for the National Endowment for the Arts, January 1977).

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Table B

Median Incomes by Occupation and Race/Ethnicity for Artists Age 30 and Over Who Worked 40 Weeks or More in 1969 and Were in the Same Occupation in 1965 and 1970, U.S., 1970

Occupation	White	Black	Spanish-American	American Indian	Asian-American	All Minorities
Actors	$12,550	$ 9,020	$ *	$ *	$ *	$ 9,520
Architects	15,230	11,970	12,170	*	13,670	12,610
Authors	10,930	10,500	10,520	*	*	10,250
Dancers	10,030	*	*	*	*	*
Designers	11,920	9,680	10,170	*	12,040	10,520
Musicians/Composers	6,520	5,200	6,850	*	8,520	6,200
Painters/Sculptors	10,260	9,670	9,990	14,000	10,210	10,130
Photographers	10,080	8,170	7,910	*	7,490	7,880
Radio/TV Announcers	10,660	13,520	6,520	*	*	11,520
University Teachers of Art, Music, or Drama	12,490	9,020	10,000	*	*	9,680
All Artist Occupations	$11,030	$ 8,230	$ 9,050	$ 7,980	$10,660	$ 9,310

*Less than 100 "established" minorities, providing too few cases for a meaningful comparison. This data is included in median incomes for "All Minorities" and "All Artist Occupations."

Source: Data Use and Access Laboratories, "Tabulations of Artists and Persons in Comparative Occupations in the United States: 1970," Supplemental Tables T005-T008 and T020-T022 (prepared for the National Endowment for the Arts, January 1977, revised November 1977).